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ABSTRACT

Literature, as a unique discipline and a core course offered from kindergarten through college, lends itself as a wonderful yet daunting subject for the study of sequencing strategies on both macro (curriculum) and micro (course) levels. Current literature instruction mainly involves such sequencing strategies as literary forms, chronology (history), theme, genre, focus unit, subject, and author. The issues of how literature instruction should be sequenced on the micro level and the most optimal sequencing principles for literature instruction on the curriculum level need to be properly addressed in the new theory of literature instruction. Literature instruction encompasses a broad spectrum of goals and objectives ranging from improving linguistic competencies to mastering specific knowledge about literature and cultivating a taste for aesthetics. Literature is more than a collection of unrelated poems and stories. The interrelatedness among literary works is made manifest through the recurrent elements and structural patterns that are labeled as archetypes. The sequencing of literature instruction needs to be sensitive to all three dimensions (linguistic, cognitive, and psychological) of children's development. Along the continuum of the school curriculum, it seems logical to divide literature instruction into six stages, which coincide with the developmental stages in children's journey towards linguistic, cognitive, and psychological maturity. The sequencing of literature instruction at each stage is determined by the interaction of the goals of literature instruction, the intrinsic nature of literature, and children's developmental characteristics. (Contains 30 references and 7 figures illustrating course level sequencing.) (RS)

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Sequencing in Literature Instruction

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In his up-coming Scope and Sequencing Decisions for Quality Instruction (1998), Reigeluth elucidates on the five major sequencing strategies, namely, the hierarchical sequencing, the procedural sequencing, the simplifying conditions method, the conceptual elaboration sequencing, and the theoretical elaboration sequencing. In addition, he offers general guidelines for the designing of each type of instructional sequence. According to Reigeluth, sequencing decisions are based on the intrinsic relationships that exist among the elements or components of the subject matter at hand. In other words, sequencing and organization decisions are determined by the "nature of the content" (p.2.8). Though advocating the universality and significance of the above mentioned five major types of sequencing strategies, Reigeluth nevertheless acknowledges the existence of other types of sequencing strategies that apply to certain special kinds of courses. He further points out that more than one type of sequencing strategies can be used simultaneously, resulting in what is called "multiple-strand sequencing" (p.3.12).

Literature, as a unique discipline and a core course offered from kindergarten through college, lends itself as a wonderful yet daunting subject for the study of sequencing strategies on both macro (curriculum) and micro (course) levels. Current literature instruction mainly involves such sequencing strategies as literary forms, chronology (history), theme, genre, focus unit, subject, and author. The emphasis of one sequencing strategy over another often signifies preferences toward certain kind of literature teaching perspectives derived more often than not from literary critical theories rather than from true considerations given to pedagogical issues (Applebee, 1992). Applebee calls for the development of a theory of the teaching and learning of literature to guide the rethinking and the redesigning of school literature curriculum.

By any measure, sequencing is an important component of the emerging theory for the teaching and learning of literature. How should literature instruction be sequenced on the course (micro) level? What are the most optimal sequencing principles for literature instruction on the curriculum (macro) level? Both issues need to be properly addressed in the new theory of literature instruction.

A close look at the proclaimed goals of literature instruction, the innate nature of literature itself, and the developmental characteristics of children at different levels of the school curriculum will yield great insights into the sequencing issue on both the micro and the macro levels.

Goals of Literature Instruction

Literature has always been construed to have the power to enrich, broaden, and bring joy to the lives of people. Stoodt and her colleagues (1996) further summarize the wondrous power of literature over children. Literature enhances children's language and cognitive development, stimulates their thinking, provides them with vicarious life experiences, develops their imagination and sense of humor, and enables them to grow in humanity and understanding both of themselves and of other people and cultures (p.6). Literature is thus construed to "play a significant role in children's developmental journey" (p.6) into adulthood and maturity, forging and instilling in children along the way the kind of positive and healthy academic capacities, aesthetics, as well as humanity. Stoodt and her colleagues paint a broad picture regarding the power and functions of literature in children's lives, offering sharp insights into the potentials of literature instruction throughout K-12 and college education.

Behind the many variegated statements about the goals and objectives of literature instruction are three competing yet complementary perspectives concerning literature. Literature is "an adjunct of the language arts." Literature "comprises a distinct body of knowledge." Literature is "an aspect of aesthetic perception" (Purves, 1992, p.23). Consequently, literature is treated in very different fashions in the curriculum.

Seen as an ancillary to language arts, literature becomes primarily a language model and a content used to stimulate and promote skills in reading and writing. According to Kolczynski (1989), the "most significant value of wide and continuous contact with literature is the development and refinement of children's sensitivity to language" (p.78). Through literature, children become more sensitive to the functional and creative attributes of language. Thus, literature is used to foster children's linguistic growth, and in particular, children's development of vocabulary and their mastering of

the functions of words, figurative expressions, and sentence patterns (pp.78-79). This goal of literature instruction is considered to have its roots in the traditional skill-oriented instructional methodology (Applebee, p.12).

Viewed as having a distinct body of knowledge of its own, literature brings into the classroom not only literary texts but also a host of information external to the literary texts such as historical and background information, critical terminology, critical theories, as well as literary theories (Purves). In other words, literature study involves mainly a close reading of the text and the mastering of the canons of literary criticism. This perspective of literature instruction is considered to be primarily text-centered and a legacy of New Critical techniques of literary criticism (Applebee, p.12).

Seen as an aspect of aesthetic perception, literature is used to provide an "aesthetic experience" or a "lived-through experience" to the readers (Rosenblatt, 1983), awakening and developing in the readers an appetite or preference for "good literature" (Probst; Purves). This perspective of literature instruction springs out of Rosenblatt's Transactional Theory of Literature and finds its most vocal advocates in such researchers as Probst, Langer (1992, 1996), and Nelms (1988), to name just a few. This perspective is the primary force behind the reader-response approach of literature teaching and learning which is very much in keeping with the increasingly popular constructivist framework of instruction.

As disparate as they may seem, the three views of the teaching of literature are not considered to be in conflict by many classroom teachers (Applebee, p.8). In fact, many believe that the three views can be held in balance. Purves proposes that the domain of literature teaching be divided into three interrelated aspects of knowledge, practice, and preference. These three interrelated aspects cross-influence one another and cannot be substituted by one another. According to Purves, the new literature curriculum needs to address all the three sub-domains of literature teaching and attend to "not only issues of comprehension and writing about literary texts, but also to knowledge, attitudes, and judgments" (pp.26-27).

As outlined above, literature instruction encompasses a broad spectrum of goals and objectives ranging from improving linguistic competencies to mastering specific

knowledge about literature and cultivating a taste for aesthetics. Needless to say, all these goals and objectives should be taken into account in the design and sequencing of literature instruction. However, these goals and objectives cannot form the sole basis on which scope and sequencing decisions are made. Goals of literature instruction need to be correlated with other factors affecting literature instruction. One such factor is the intrinsic nature of literature.

Innate Nature of Literature

What is literature? How does literature work? These are the two questions that deal with the innate nature of literature. These are also the two questions that lead us to study the conceptual framework of literature from within literature rather than from outside literature, an important starting point often overlooked by literature curriculum designers. Elaborating on Northrop Frye's (1976) pioneering work regarding the intrinsic nature of literature, Glenna Sloan (1991) delineates a clear picture of the unifying principles of literature as seen within literature itself.

Sloan emphasizes the great significance of examining literature from within literature itself. She believes that organizing principles of literature instruction can only be "present in literary works." This is because literature "grows out of itself; new works are recognizably related to old, just as a baby is a new and unique individual as well as an example of a human being, a descendant of a long line of other humans. Literature does have a context of its own; the context of each work is its place with regard to other works" (p.47). What lies at the center of Sloan's theory is that "literature is in itself a coherent unity" and that literature is, in essence, "people's imaginative attempt to make sense of the world and their existence in it" (p.53).

As Sloan rightly points out, literature "is more than a collection of unrelated poems and stories" (p.48). What is clearly discernable among literary works is the interrelatedness. The interrelatedness among literary works is made manifest through the recurrent elements and structural patterns that are labeled as archetypes. Archetypes can be characters, events, symbols, plots, themes, images, as well as motifs.

> Archetypes are repeated patterns that recur in the literature of every age. Archetypes are forms of imaginative thought, present in both primitive and sophisticated art. These repeatable units of imaginative experience occur constantly and unpredictably. Their existence makes it possible to connect one literary work with another (Sloan, pp.48-49).

The interrelatedness among literary works is also demonstrated in literary conventions and genres. The term "convention" itself signifies similarity and resemblance among literary works. When reading a detective story, we expect to find certain elements in it – a crime, a detective, and a perpetrator who is to be apprehended. Each detective story is sufficiently different from others to make it "a distinct experience, yet similar enough to make us recognize it as one of a type" (Sloan, p.49). Furthermore, literary works fall into different categories or forms or genres with the primary ones being fiction (short story and novel), poetry (lyrics, narrative poems, and epics), drama, and nonfiction (essays, biography, and autobiography). Most of these genres have long histories. Genres may change over time. New forms may evolve out of the old. Yet, "literature derives its forms from itself, and every form may be traced back to the earliest times" (Sloan, p.49). A perfect illustration of the interrelatedness as well as inheritance between literary works can be found in the comparison of two modern age epics, *Huckleberry Finn* and *Moby Dick*, and two famous ancient Greek epics, *Iliad* and *The Odyssey*. Though epics of a modern era thousands of years apart from their Greek antecedents, *Huckleberry Finn* and *Moby Dick* have many elements in common with Iliad and *The Odyssey*, "among them disguises, clever lies to ensure survival, and the idea that human friendships can be stronger than disaster" (Sloan, p.49).

The unity and coherence of literature also finds its expression in the two rhythms or patterns of literature. Springing out of the cycle of nature is the analogy between the natural cycles and the human life cycle. These two cycles/patterns of nature and of human "underlie all literature" (Sloan, p.53):

> Even a brief lyric poem, although it does not tell a "story," may express the emotions connected with the comic, spring part of the cycle or those

> related to the wintry world of irony. Because it is so structured, literature is in itself a coherent unity. Within this essentially simple structure one can fit all one's literary experiences. Each poem or story takes on a greater significance when it is seen as part of a whole. The whole is the art of literature, people's imaginative attempt to make sense of the world and their existence in it (Sloan, p.53).

Based on the above revelation, it seems extremely important to sequence the instruction according to the intrinsic nature of literature. In other words, instruction should be sequenced along the lines of recurrent and timeless themes/patterns and/or the evolution/inheritance of genres/conventions to reveal to children the interrelatedness and coherence of literature. When so sequenced, literature instruction will heighten children's awareness of the connections among literary works so that they will treat each individual work as an integral part in the tapestry of literature.

As crucially important as it is, the nature of literature cannot be the only force that determines the sequencing of literature instruction. Sequencing of literature instruction needs also to take into account the developmental (linguistic, cognitive, as well as psychological) characteristics of children at different levels of the school literature curriculum.

Developmental Characteristics of Children as Learners of Literature

Literature is written for people to read. Thus, literature instruction has at its center the reader and his/her act of reading. However, "to read is not necessarily to read." "In other words, it is not always the thing. The reading of the stumbling beginner is not the reading of the fluent 3rd grader nor of the skilled college freshman" (Chall, 1996, p.7). An understanding of how reading develops and how reading is changed both quantitatively and qualitatively in a child's journey toward becoming a mature reader will offer valuable insights into the sequencing of literature instruction.

According to Chall, there are six developmental stages a child passes on route to becoming a competent and sophisticated reader:

- Stage 0 (birth to age 6) is the pre-reading stage in which children are being read to.
- Stage 1 (grades 1-2, ages 6-7) is the initial reading or decoding stage in which children learn to "internalize cognitive knowledge about reading" by "learning the arbitrary set of letters and associating these with the corresponding parts of spoken words" (pp.15-16). Due to limited linguistic capabilities, children often supply their own words when unable to grasp the author's words from the printed page; thus engaging in a fashion of "pseudo-reading" (p.18). To move beyond pseudo-reading, children need to be "glued to the print." In other words, children "have to know enough about the print in order to leave the print" (p.18).
- Stage 2 (grades 2-3, ages 7-8) is the stage when children confirm what they have learned to reach a degree of fluency and, at the same time, unglue themselves from print. Therefore, the content of what is being read by children needs to be familiar so that children can concentrate on the printed high frequency words.
- Stage 3 (grades 4-9, ages 9-13) is the watershed stage in children's reading development. At this stage, children venture out to read for learning new information, new knowledge, new ideas and experiences, engaging in activities that are best described as reading to learn as against learning to read in Stages 1-2. Yet because of children' limited world knowledge, vocabulary, and cognitive capabilities, the initial reading at this stage (Grades 4-6) is marked with uni-purpose, uni-viewpoint, less technical complexity. As readers move towards the end of this stage (Grades 7-9), "they also grow in their ability to analyze what they read and to react critically to the different viewpoints they meet" (pp.22-23).
- Stage 4 (grades 10-12, ages 14-17) is the first stage where children are consistently presented with multiple viewpoints. "Dealing with more than one set of facts, various theories, and multiple viewpoints, as one must in Stage 4, gives one practice in acquiring ever-more difficult concepts and in learning how to acquire new concepts and new points of view through reading" (p.23).
- Stage 5 (college, ages 18+) is the most mature stage where a "quantitative approach" to knowledge is replaced by a more "qualitative approach." Chall quotes Perry

(1970) in identifying this stage as the "transition from the conception of knowledge as a quantitative accretion of discrete rightness (including the discrete rightness of multiplicity in which everyone has a right to his own opinion) to the conception of knowledge as the qualitative assessment of contextual observations and relationships" (p.210). According to Chall, Stage 5 is essentially constructive where the mature reader constructs knowledge for himself/herself based on analysis, synthesis, and judgement.

Though focusing on the linguistic aspect of children's reading development, Chall nevertheless touches upon many of the cognitive characteristics of children as they mature into more sophisticated readers. Chall's description of children's progression from concrete thinking to increasingly complex and abstract thinking corresponds to Piaget's (1964) theory regarding children's cognitive development. According to Piaget, there are four major stages in children's cognitive development: sensorimotor (Birth to age 2), preoperation (ages 2-7), concrete operation (ages 7-11), and formal operation (ages 11/12+). At the sensorimotor stage, infants develop goal-directed behavior, means-ends thinking. At the preoperational stage, young children engage in intuitive problem-solving; yet their thinking is limited by rigidity, centration, and egocentricism. Children at this stage are unable to take the perspective of others. At the concrete operational stage, children start to develop logical operational skills and break away from their egocentricism; yet their thinking is still very practical and tied to real events and objects. During the formal operational stage, children develop abstract systems of thought that allow them to engage in more abstract and reflective thinking.

Thus, the most important change in children's cognitive development seems to occur during the formal operational stage where children's thinking shifts from the immediate and real to the detached and possible. As a result, young children in elementary school "can reason logically but only about people, places, and things that are tangible and concrete" (Meece, 1997, p.136). Young adolescents can think about things that they have never experienced and can generate ideas about events that never happened and can make predictions about hypothetical or future events. Older adolescents have the

ability to "discuss complex social and political issues involving abstract ideas such as human rights, equality, and justice" (Meece, p.136).

Besides the linguistic and cognitive aspects, there is a third dimension to children's development – psychological maturation. Erikson (1963) believes that there are altogether eight stages of psychological development in one's life time. What are of particular interest here are the two stages that correspond to school age children -- industry vs. inferiority stage and identity vs. role confusion stage. During the elementary school years (ages 6-10), children develop what Erikson calls a "sense of industry." At this industry versus inferiority stage, children begin to identify their strengths and take pleasure in their accomplishments. If children are not supported in their efforts or if they fail to live up to the expectations of others, they may develop feelings of inferiority or inadequacy. As they grow into adolescents (ages 10-20), children enter the stage of identity versus role confusion stage. "Forming an identity involves committing oneself to a set of beliefs, values, and adult roles" (Meece, p.325). Having formed a basic sense of self, adolescents begin to struggle with such questions as "Who am I? What makes me unique? What is important to me? Want do I want to do with my life?" (Meece, p.325-326). Adolescents who avoid these questions experience a state of role confusion or so-called identity crisis. In adolescence, children need to prepare for their adulthood, which means figuring out what role they will play in the adult world.

The sequencing of literature instruction needs to be sensitive to all three dimensions – linguistic, cognitive, and psychological – of children's development as shown in Figure 1. Children need to be linguistically, cognitively, as well as psychologically ready for the kind of instruction intended for them. At the same time, the instruction needs to be sufficiently challenging to further promote children's linguistic, cognitive, and psychological development. Consequently, sequencing of literature on the curriculum (macro) level will inevitably demonstrate a gradual yet decided progression from simple to complex, concrete to abstract in terms of both the content and the techniques of the literary works.

Figure 1: Children's Developmental Characteristics

Grades/Ages	Linguistic Development Characteristics	Cognitive Development Characteristics	Psychological Development Characteristics
Grades 1-2 Ages 6-7	• Decoding stage • Learning to read • Glued to the print • Pseudo-reading	• Interested in immediate environment • Thinking is somewhat egocentric • Thinking involves the use of concrete experiences	• Industry vs. inferiority
Grades 2-3 Ages 7-8	• Decoding • Learning to read • Reaching fluency • Ungluing from the print	• Interested in immediate environment • Thinking is somewhat egocentric • Thinking involves the use of concrete experiences	
Grades 4-6 Ages 9-11	• Reading to learn • Growing in language ability	• Interest extends beyond the immediate environment • Somewhat capable of abstract, reflective thinking • Capable of understanding uni-purpose, uni-viewpoint, less technical materials	
Grades 7-9 Ages11-13	• Reading to learn • Continuing to grow in language ability	• Capable of some analytical, critical thinking • Starting to deal with some multi-viewpoints, multi-purpose, more technical materials	• Identity vs. role confusion
Grades 10-12 Ages 14-17	• Reading to learn • Continuing to grow in language ability	• Increasingly capable of dealing with difficult concepts/theories • Capable of abstract, reflective thinking • Capable of dealing with multiple viewpoints, complex social/political issues, and abstract ideas/concepts	

Along side the developmental characteristics of children, there are also many motivational factors affecting children's reception and attitudes towards literature and reading. Sloan points out that "u[U]nless printed words make a strong appeal to their emotions and imaginations, children will remain indifferent to reading and writing them. For children, printed words must provide wonder, delight, interest, and pleasure, or they won't bother to read, even though they may have learned the rudiments of reading" (p.5). Benton and Fox (1987) further comment on the puzzling nature of children's reading behavior. "Depending upon a host of variables in a child's life at any one moment, he may turn to books that are known to be undemanding because they are familiar, exciting because they are new and unknown, or challenging because they are known to be rather 'old' or 'difficult' for someone of his age" (pp.34-35).

Other important factors that affect children's attitudes towards literature are: Children need to have their emotions stirred and their imaginations stretched by what they read (Sloan, p.5); Children need to feel that they possess the freedom of making their own choices in terms of what to read before they can be fully motivated to read (Carlsen and Sherrill, 1988, p.104); Children need to read materials that match well with their past experiences and current preoccupations.

These motivational factors exert great influence over the sequencing decisions on the course level, making sure that day-to-day literature instruction is both appealing to children and conducive to their intellectual and personal growth.

Sequencing of Literature Instruction on both Micro and Macro Levels

It is clear from the above discussions regarding the goals/domain of literature instruction, the innate nature of literature instruction, and the developmental characteristics of children at different levels of the school literature curriculum that all three factors play an important part in determining the pedagogy of literature instruction. In other words, sequencing of literature instruction should rise out of the interaction and balancing of the three factors: our knowledge regarding children's specific linguistic, cognitive, and psychological state on their developmental journey; our knowledge concerning the unifying principles of literature; and our goals for children to achieve at

different stages of their development. The following is an attempt to offer some general guidelines concerning the designing of the optimal sequencing strategies on both the micro (course) and macro (curriculum) levels.

Along the continuum of the school curriculum, it seems logical to divide literature instruction into six stages, which coincide with the developmental stages in children's journey towards linguistic, cognitive, and psychological maturity. The sequencing of literature instruction at each stage is determined by the interaction of the three factors, namely, the goals of literature instruction, the intrinsic nature of literature, and children's developmental characteristics.

1. Grades 1-2

At Grades 1-2, children are just beginning to learn to decode the print language (see Figure 2). Their linguistic as well as cognitive capacities are at the minimum level of development. Their life experience is also extremely limited. Their interest is limited to the most immediate and concrete facts, places, and people. This is primarily a stage where children are engaged in activities labeled as "learning to read," i. e., learning to decode the print language. Under such circumstances, it seems highly desirable and beneficial to use literature as an enticing and intriguing medium or context for young children to learn to decode the print language. Children's literature with familiar themes and subject matters such as good and evil, love and friendship, home/family, humor, nature, and discovery that appeal to the senses of children can serve the double function of providing motivational stimuli and linguistic model. As such, it is appropriate to sequence the instructional units within the course according to themes or subject matters. However, within each instructional unit (or theme or subject matter), there need to be representations of different literary genres such as prose (factual story, animal story, fable, folktale, fantasy) and poetry (nursery rhymes, sidewalk jingle, and limerick).

Due to young children's cognitive and linguistic limitations at this stage, all aspects of the literary works (character, plot, theme, setting, point of view, style, tone) need to be of a simple nature. In other words, uni-dimentional figures and single as well

Figure 2: Grades 1-2 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing

1-2	• Build vocabulary and syntactic knowledge
	• satisfy children's curiosity in their environment
	• foster interest in reading literature
		Theme; Subject
		
		Popular themes/subjects:
		• good and evil
		• love and friendship
		• home/family
		• humor
		• animals
		• nature
		• discovery
			Genre
			• Prose
			  • factual story
			  • animal story
			  • fable
			  • folktale
			  • fantasy
			• Poetry
			  • nursery rhyme
			  • sidewalk jingle
			  • limerick (nonsense)
				• read aloud story/poetry to children
				• lead children in their discussion regarding characters' feelings and actions
				• encourage children to retell the story

as concrete viewpoint characterize children' reading materials. In addition, within each instructional unit/theme, there should be no more than two or three different genres represented so as not to create unnecessary cognitive burden for young children. Furthermore, within each instructional episode, activities need to be so sequenced that the focus falls on the active participation of the children.

2. Grades 2-3

At Grades 2-3, children have already made some inroads into decoding and are primarily engaged in achieving reading fluency and ungluing themselves from the print language (see Figure 3). However, children are still very much limited in their linguistic as well as cognitive capacities. Their life experience, though expanded from when they were at the previous stage, is still rather limited. They are, in a strict sense, still engaged in "learning to read," i.e., decoding the print language. Their interest is still restricted to the immediate and concrete facts, places, and people. They are still somewhat egocentric in their thinking. Hence, similar to the previous stage, literature is primarily used as a language model and as a means to satisfy children's curiosity about their immediate environment. Familiar literary works (primarily coming out of children's literature) that match well with the limited life, cognitive, as well as linguistic experiences of children need to be used. Again, a literature course is organized into a series of instructional units along familiar themes and subject matters (good and evil, love and friendship, home/family, humor, nature, discovery, the world around us, and the earth) that appeal to the particular interests of children at this stage. However, within each instructional unit (or theme or subject matter), there need to be representations of different literary genres such as prose (factual story, animal story, fable, folktale, fantasy) and poetry (nursery rhymes, sidewalk jingle, limerick, simple lyric poems, and simple narrative poems).

Though somewhat more mature than children in the previous stage, children at the current stage are still very much limited in their linguistic and cognitive capacities. Therefore, though characters may get somewhat fuller, all other aspects of the literary works such as plot, tone, style, and viewpoint still need to be of a fairly simple nature. In other words, uni-dimensional characters, single as well as concrete viewpoint should still

Figure 3: Grades 2-3 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing

2-3	• build vocabulary syntactic knowledge
	• satisfy children's curiosity in their environment
	• foster interest in reading literature
		Theme; Subject
		
		Popular themes/subjects:
		• good and evil
		• love and friendship
		• honesty
		• home/family
		• humor
		• courage
		• animals
		• nature
		• discovery
		• the world around us
		• the earth
			Genre
			
			• Prose
			  • factual story
			  • animal story
			  • fable
			  • folktale
			  • fantasy
			• Poetry
			  • nursery rhyme
			  • sidewalk jingle
			  • limerick (nonsense)
			  • simple lyric poems
			  • simple narrative poems
				• read aloud story/poetry to children
				• lead children in their discussion concerning characters' feelings and actions
				• encourage children to retell the story

dominate children's reading materials. Furthermore, within each instructional unit/theme, there should be no more than two or three different genres represented so as not to increase unnecessary cognitive burden for children. Within each instructional episode, the emphasis rests on the active interpretation and meaning-making efforts on the part of the children.

3. Grades 4-6

During Grades 4-6, children advance to the stage of "reading to learn" (see Figure 4). This is both a quantitative and a qualitative development in children's linguistic as well as cognitive capacities. At this stage, they start to read for gathering new experiences, new information, new knowledge, and to a lesser degree, viewpoints that are different from their own. Their interest starts to extend beyond their immediate environment. They are somewhat capable of abstract, reflective thinking. Yet, they are still limited to the understanding of uni-purpose, uni-viewpoint, and less technical materials. However, they are more ready to feel the nuance of language. This is the first stage where literature instruction takes on a much more central role. Literature is the best vehicle through which children gain knowledge and understanding of themselves, of other people and culture. Literature allows children to vicariously live through other people's life experiences in the safe classroom environment. As such, literature instruction is best sequenced along themes (as instructional units) such as growing up, family, friendship, courage and fear, heroes/heroism, adventures/mystery, other peoples/places, and nature that are deemed relevant to children at this stage. Within each theme or instructional unit, there needs to be a variety of literary works that represent different genres, which can in turn be selected from different historical eras as well as from different cultures and peoples. Such within-unit sequencing will make children become increasingly aware of the interrelatedness of literature and of human experience throughout history and across space and cultures.

Two critical issues need to be addressed in the sequencing of literature instruction at this stage. First is the issue of selection. Where do the literary works come from? Classics may not always be the answer. Instead, young adolescent literature with simple

Figure 4: Grades 4-6 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing
4-6	• provide an aesthetic experience • foster interest in reading literature • enable children to see the interrelatedness between literary themes and patterns • further familiarize children with different literary genres	Theme; Subject Appropriate themes: • growing up • family • friendship • courage and fear • heroes/heroism • adventure/mystery • other peoples/places • nature	Appropriate Genres • short story • poetry • drama • nonfiction • myths and legends	• setting the stage for the episode by either reading aloud a short section or talking about the author • individual reading and initial understanding by children (children to jog down questions, impressions, or comments while reading) • small group or class discussion focusing on developing children's interpretations • inviting children to critically review their initial interpretations by finding evidences in the literary text • mark the end of the episode by summarizing the key issues/concepts raised, acknowledging the agreements and disagreements, noting the changes, if any, occurred **Literary language and concepts are not the overt focus in the instruction. Yet, "teachable moments" of literary language and concepts often occur when children are grappling with their own interpretations of the literary text. Teachers need to watch for such moments and seize the opportunity to deliver some mini-lessons that not only address children's immediate need but also help expand their knowledge base in literature.

language, less complicated plot and style, and writing about children of the same age who share the same interests and concerns often prove to be a much better source of selection. Second is the concept of flexible sequencing. As they advance into the "reading to learn" stage, children's linguistic and cognitive capacities become increasingly self generative. Hence, they also demand more freedom in terms of what to read and how much time to spend on a single literary work. Therefore, it seems highly necessary to build the concept of flexible sequencing into literature instruction, which means rejecting the notion of following faithfully a set of predefined instructional sequence.

There are no fixed rules as to what flexible sequencing is. Yet, flexible sequencing inevitably entails making on-the-spot decisions regarding instructional sequences on grounds of emerging and changing interests, concerns, as well as capabilities of the children involved. As children's interests and concerns change, so should the instructional sequence. One likely scenario would be that while engaged in reading a poem, children encounter some mythical figure and would like to explore more about that mythical figure and possibly more about myths in general. This would be a time that calls for a departure from the predefined sequencing and devise a new sequence that caters to the emerging needs of the children.

4. Grades 7-8

During Grades 7-8, children continue to engage in "reading to learn" (see Figure 5). Children continue to read for gathering new experiences, new information, new knowledge, and to a greater degree, viewpoints that are different from their own. Their interest extends beyond their immediate environment. They are capable of some abstract, reflective thinking. They start to deal with some multi-purpose, multi-viewpoint, and more technical materials. Psychologically, they are moving into the age when they are beginning to be concerned about their own identity. Self-concept, gender roles, and ethnic identity are some of the issues they start to grapple with. At this stage, literature instruction can either be sequenced along themes as instructional units or genres as instructional units. When the instructional units are sequenced along themes, the individual episodes within the unit need to be organized according to genres such as short

Figure 5: Grades 7-8 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing

7-8	• provide an aesthetic experience
	• provide new information and knowledge
	• stimulate cognitive and psychological maturation
	• enable children to see the interelatedness between literary themes and patterns
	• further familiarize children with different literary genres and techniques
		Theme; Genre
		
		Appropriate themes:
		• growing up
		• identity
		  • self concept
		  • gender role
		  • ethnic identity
		• peer relationship
		• courage and fear
		• adventure/mystery
		• other peoples/places
		• the future
		• justice
		• knowledge and wisdom
		• pride and vanity
		• nature
		
		Appropriate genres:
		• oral tradition -- myths and legends
		• short story
		• poetry
		• drama
		• nonfiction -- autobiography and biography
			If units are sequenced by theme, the episodes will be organized according to genre.
			• short story
			• poetry
			• drama
			• nonfiction
			• myths and legends
			
			If units are sequenced by genre, the episodes will be organized according to themes or subjects.
			• growing up
			• identity
			  • self concept
			  • gender role
			  • ethnic identity
			• peer relationship
			• courage and fear
			• adventure/mystery
			• other peoples/places
			• the future
			• justice
			• knowledge and wisdom
			• pride and vanity
			• nature
				• setting the stage for the episode by either reading aloud a short section or talking about the author
				• individual reading and initial understanding by children (children to jot down questions, impressions, or comments while reading)
				• small group or class discussion focusing on developing children's interpretations
				• inviting children to critically review their initial interpretations by finding evidences in the literary text
				• mark the end of the episode by summarizing the key issues/concepts raised, acknowledging the agreements and disagreements, noting the changes, if any, that occurred
				
				**Literary language and concepts are not the overt focus in the instruction. Yet, "teachable moments" of literary language and concepts often occur when children are grappling with their own interpretations of the literary text. Teachers need to watch for such moments and seize the opportunity to deliver some mini-lessons that not only address children's immediate need but also help expand their knowledge base in literature.

story, poetry, drama, nonfiction, and myth/legends. When the instructional units are sequenced along genres, the individual episodes within the unit need to be organized according to themes such as growing up, identity, peer relationship, courage and fear, adventures/mystery, other peoples/places, the future, pride/vanity, and nature. The advantage of adopting a genre sequence on the unit level is that the technical aspects of literary works can be made explicit by the sequencing strategy itself (though this is not to suggest that the focus of the instruction at this stage is shifted onto the technicalities of literature). When instructional units are sequenced by themes, the within-unit sequence among individual learning episodes needs to be organized along the major genres.

As in the case of the previous stage, the two critical issues of selection and flexible sequencing also exist at this stage. In terms of selection, adolescent and young adult literature with less complicated plot and style and writing about children of the same age who share the same interests and concerns often prove to be a good alternative source of selection. Also, it is highly necessary to build the concept of flexible sequencing into the literature instruction at this stage, which means rejecting the notion of following faithfully a set of predefined instructional sequence. As in the previous stage, flexible sequencing inevitably entails making on-the-spot decisions regarding instructional sequences on grounds of emerging and changing interests, concerns, as well as capabilities of the children involved. As children's interests and concerns change, so should the instructional sequence. For an example of such a scenario, refer to the previous stage (Grades 4-6).

5. Grades 9-10

During Grades 9-10, children continue to grow not only in their linguistic capacities but also in their cognitive capabilities (see Figure 6). Children continue to read for gathering new experiences, new information, new knowledge, and viewpoints that are different from their own. They are capable of more abstract, reflective thinking and are much better equipped for dealing with multi-purpose, multi-viewpoint, and more technical materials. Psychologically, they are at the age when they are struggling to come to terms with their own identity. Self-concept, gender roles, and ethnic identity are some

Figure 6: Grades 9-10 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing

9-10	• provide an aesthetic experience
	• provide new information and knowledge
	• stimulate cognitive and psychological maturation
	• develop analytical skills specifically related to literature
		Genre; Theme
		
		Appropriate genres:
		• folk tradition--myths, fables, folklore
		• short story
		• poetry
		• drama
		• nonfiction--autobiography and biography
		
		Appropriate themes:
		• identity
		  • self concept
		  • gender role
		  • ethnic identity
		• courage and fear
		• adventure/mystery
		• other peoples/places
		• the future
		• justice
		• knowledge and wisdom
		• pride and vanity
			If units are sequenced by genre, the episodes will be organized according to the subsets or the techniques of the genres.
			• folk tradition
			  • myths (Greek)
			  • parables
			  • fables
			  • folk songs/spirituals
			• short story/novel
			  • settings and mood
			  • point of view
			  • plot and conflict
			  • character and motivation
			  • theme/motif
			• poetry
			  • lyric poetry--sound/sense
			  • dramatic/narrative poetry
			  • prose poetry
			  • epic poetry
			• drama
			  • radio/TV
			• nonfiction
			  • autobiography
			  • biography
				• setting the stage for the episode by either reading aloud a short section or talking about the author
				• individual reading and initial understanding by children (children to jot down questions, impressions, or comments while reading)
				• small group or class discussion focusing on developing children's interpretations
				• inviting children to critically review their initial interpretations by finding evidence in the literary text
				• mark the end of the episode by summarizing the key issues/concepts raised, acknowledging the agreements and disagreements, noting the changes, if any, that occurred
				
				**Literary language and concepts may not be the overt focus in the instruction. Yet, "teachable

Figure 6: Grades 9-10 Course Level Sequencing (cont.)

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing
9-10		• confusion • freedom • independence • diversity and pluralism	• essay • speech If units are sequenced by theme, the episodes will be organized according to genre. • folk tradition • short story • poetry • drama • nonfiction	moments" of literary language and concepts often occur when children are grappling with their own interpretations of the literary text. Teachers need to watch for such moments and seize the opportunity to deliver some mini-lessons that not only address children's immediate need but also help expand their knowledge base in literature.

of the issues they need to grapple with. As in the previous stage, literature instruction can either be sequenced along themes as instructional units or genres as instructional units. When the instructional units are sequenced along themes, the individual episodes within the unit need to be organized according to genres such as short story, poetry, drama, nonfiction, and myth/legends. When the instructional units are sequenced along genres, the individual episodes within the unit need to be organized according to themes such as identity, peer relationship, freedom, independence, to name just a few. The advantage of adopting a genre sequence on the unit level is that the technical aspects of literary works can be made explicit by the sequencing strategy itself. When instructional units are sequenced by themes, the within-unit sequence among individual learning episodes needs to be organized along the major genres. When instructional units are organized by genres, the within-unit sequence among individual learning episodes should be along themes that are identified above.

The issues of selection and flexible sequencing are even more crucial at this stage. In terms of selection, young adult literature with less complicated plot and style and writing about children of the same age who share the same interests and concerns can serve as the bridge between learners and classical literature. Flexible sequencing entails making on-the-spot decisions regarding instructional sequences on grounds of emerging and changing interests, concerns, as well as capabilities of the children involved as discussed in the previous two stages.

6. Grades 11-12

At Grades 11-12, children are already equipped with sufficient linguistic skills, life experiences and knowledge, as well as cognitive capacities (see Figure 7). They are more capable of abstract and reflective thinking; thus they are more ready than ever to deal with multiple viewpoints, complex social/political issues, and acquiring new concepts. Psychologically, they are yet to come to terms with their own identity and their roles in society. Therefore, self-concept, ethnic identity, independence, and individual roles in society are some of the issues they are grappling with.

Figure 7: Grades 11-12 Course Level Sequencing

Grade	Instructional Goals	Course Level Sequencing (among Instructional Units)	Within Unit and among Episodes Sequencing	Within Episode Sequencing
11-12	• provide a holistic view of literature over time and space • enable children to see the interconnection among literary works and the evolution of genres and conventions, and the inheritance among authors • provide an aesthetic experience	Geography; Chronology American tradition: • early settlers/colonial age • the American Revolution • New England Renaissance • Civil war period • frontiers • modern literature • contemporary literature English tradition: • Anglo-Saxon period • medieval period • the English renaissance • early 17th century • romantic era • Victorian age • 20th century	• social, cultural background of that specific period • representative authors (no specific order)	• setting the stage for the episode by either reading aloud a short section or talking about the author • individual reading and initial understanding by children (children to jot down questions, impressions, or comments while reading) • small group or class discussion focusing on developing children's interpretations • inviting children to critically review their initial interpretations by finding evidence in the literary text • mark the end of the episode by summarizing the key issues/concepts raised, acknowledging the agreements and disagreements, noting the changes, if any, that occurred **Literary language and concepts are not the overt focus in the instruction. Yet, "teachable moments" of literary language and concepts often occur when children are grappling with their own interpretations of the literary text. Teachers need to watch for such moments and seize the opportunity to deliver some mini-lessons that not only address children's immediate need but also help expand their knowledge base in literature.

At this stage, children seem to be more ready to deal with literature both as a body of knowledge and as a source of stimulating thoughts and experiences. It seems logical to focus literature instruction on providing children with a more holistic view of literature. To help children see literature as a unity and sense the consistency of literature as embodied in the evolution of patterns/forms as well as in the inheritance through generations of authors, it seems highly appropriate to organize course level literature instruction according to geography and chronology. Within each instructional unit, learning episodes are sequenced according to the most representative authors of that specific period. In cases when authorship is not important or not clear, as is true with most early periods of history, masterpieces representing the most predominant genres of the time need to be used.

Again, as in the previous stages, there needs to be a certain degree of flexibility built into the sequencing both within and among the episodes. Freedom of choice is an important motivational factor for children at this level. Thus, rather than specifying a particularly piece of literary work for children to read, it is advisable to invite children to choose their own favorites from a few choices.

Therefore, on the micro (course) level, literature instruction is organized according to what might be considered as "nested sequences," with one or more types of sequencing strategies nested within a major sequencing principle. Theme and genre, being the two crucial elements denoting the unity and consistency of literature as an entity, are the most dominant sequencing strategies both among the units and among the episodes within each unit. Chronological and author sequences are also used, yet at a very late stage.

Seen on the macro (curriculum) level, sequencing of literature instruction reveals two patterns. Courses adjacent to each other are sequenced along parallel themes or subjects, with the lower level course employing a simpler version of the theme/subject matter and the higher level course the more complex or elaborated version of the theme/subject matter. Throughout the continuum of the curriculum, there shows a gradual yet decided progression from simple to complex, concrete to abstract in all the

aspects of literature. Such a gradual pattern of progression matches seamlessly with children's developmental journey toward linguistic, cognitive, and psychological maturation and sophistication.

With it's pattern of progression from simple to complex, concrete to abstract, the sequencing of literature instruction on the macro level resembles very much the Simplifying Conditions Methods (SCM) in Reigeluth's elaboration theory. According to Reigeluth,

> ... an SCM sequence begins with the simplest version of the task that is still fairly representative of the task as a whole; then it moves to progressively more complex versions of the task until the desired level of complexity is reached, making sure that the learner is made explicitly aware of the relationship of each version to the other versions. Each version of the task is a class or group of complete real-world performances of the task (p.3.12-3.13).

However, there is one aspect that seems to set the two sequencing strategies apart. The designing of an SCM sequence relies on the logical relationship among the components of the task in question. Yet, the designing of the developmental sequence of macro level literature instruction depends not only on the logical relationship among the different elements and components of literature but also on the developmental characteristics of the learner on route to maturity. Thus, the latter seems to introduce an additional dimension into the decision-making of the sequencing strategy, that is, a developmental dimension missing in SCM.

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